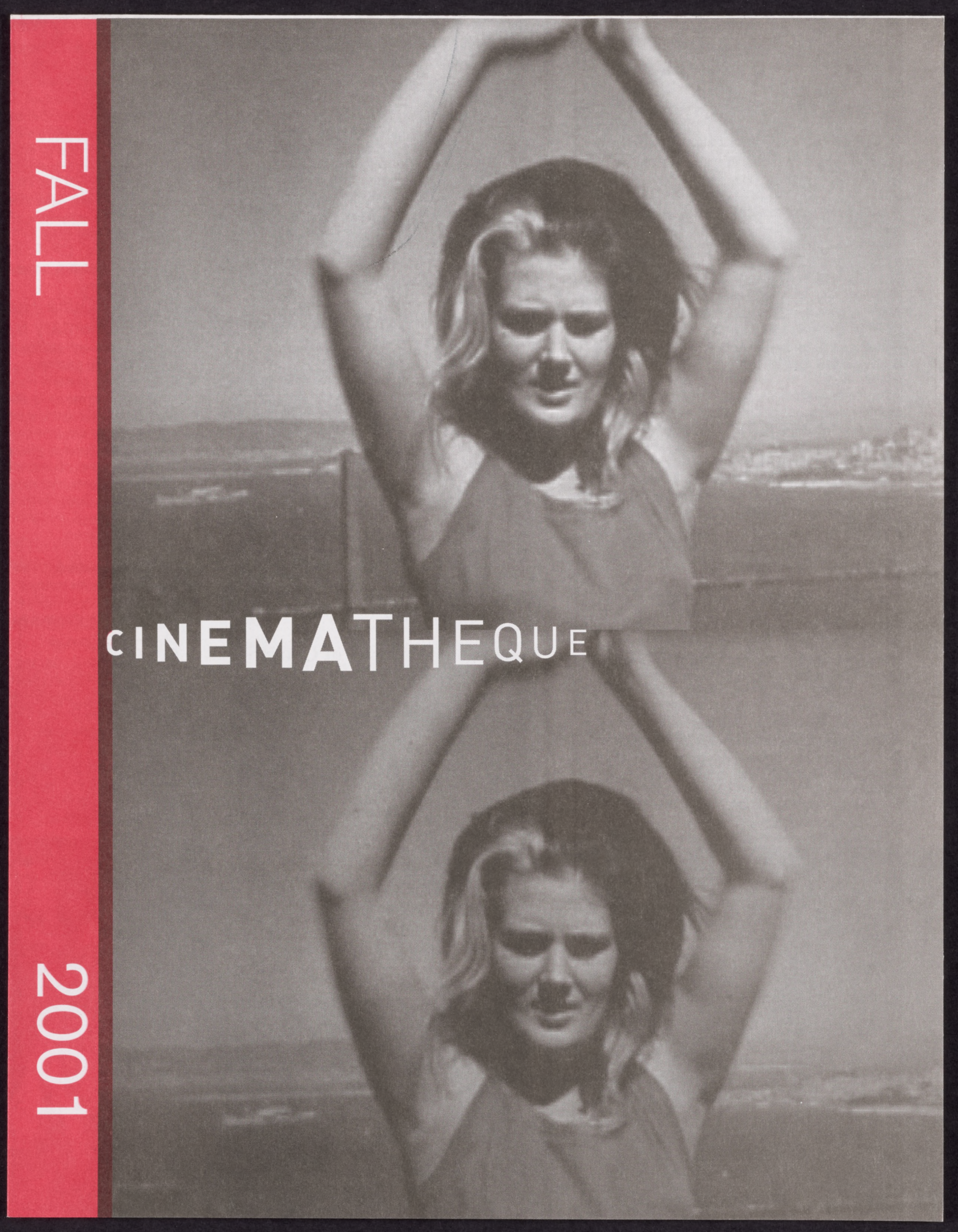
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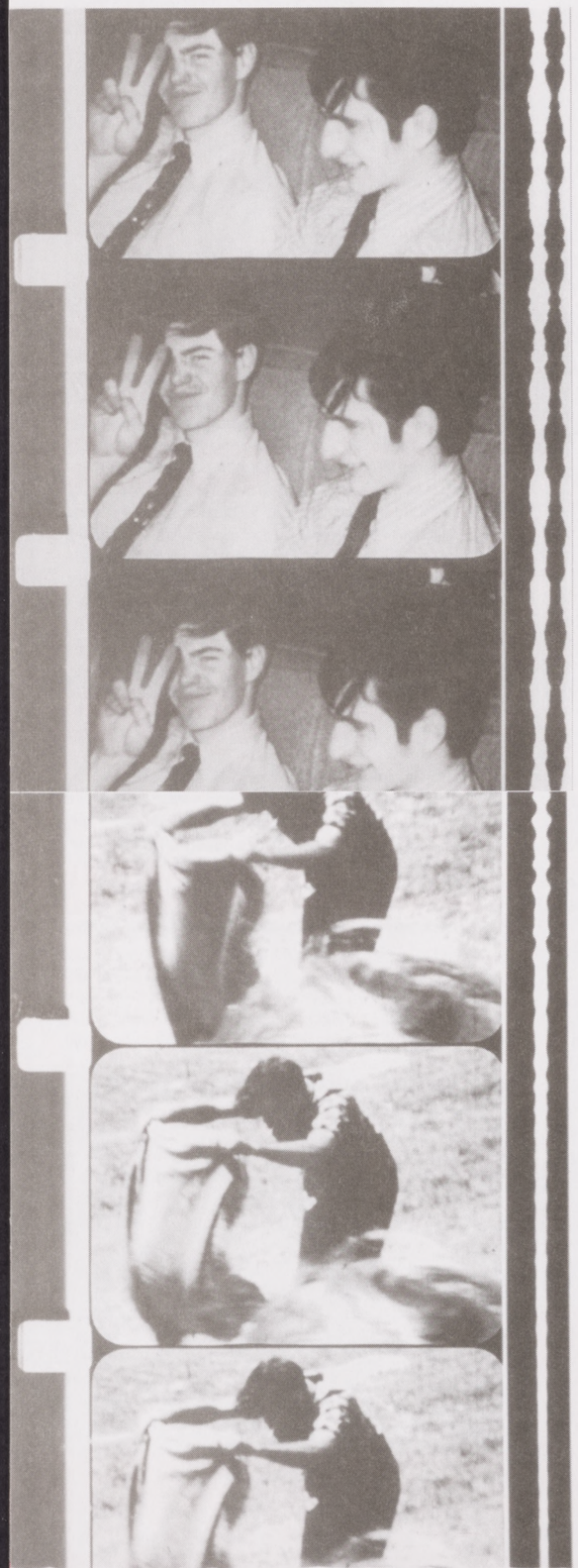

Lynne Sachs, *Investigation of a Flame* (October 4)

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Larry Cuba, *Calculated Movements* (Kinetica, October 13)

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CINEMATHEQUE

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email sfc@sfcinematheque.org
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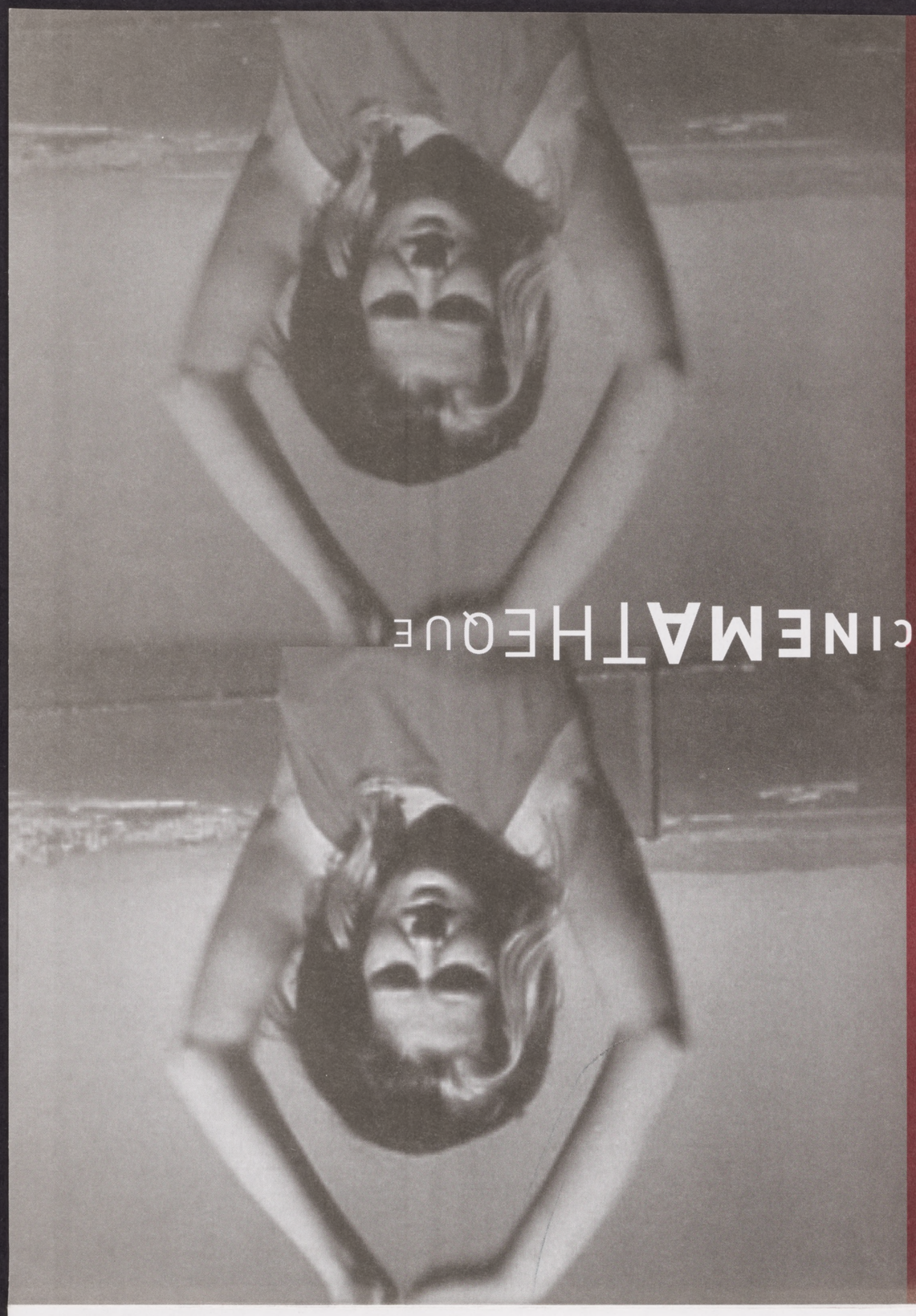
Scott Stark, *Angel Beach* (November 29)



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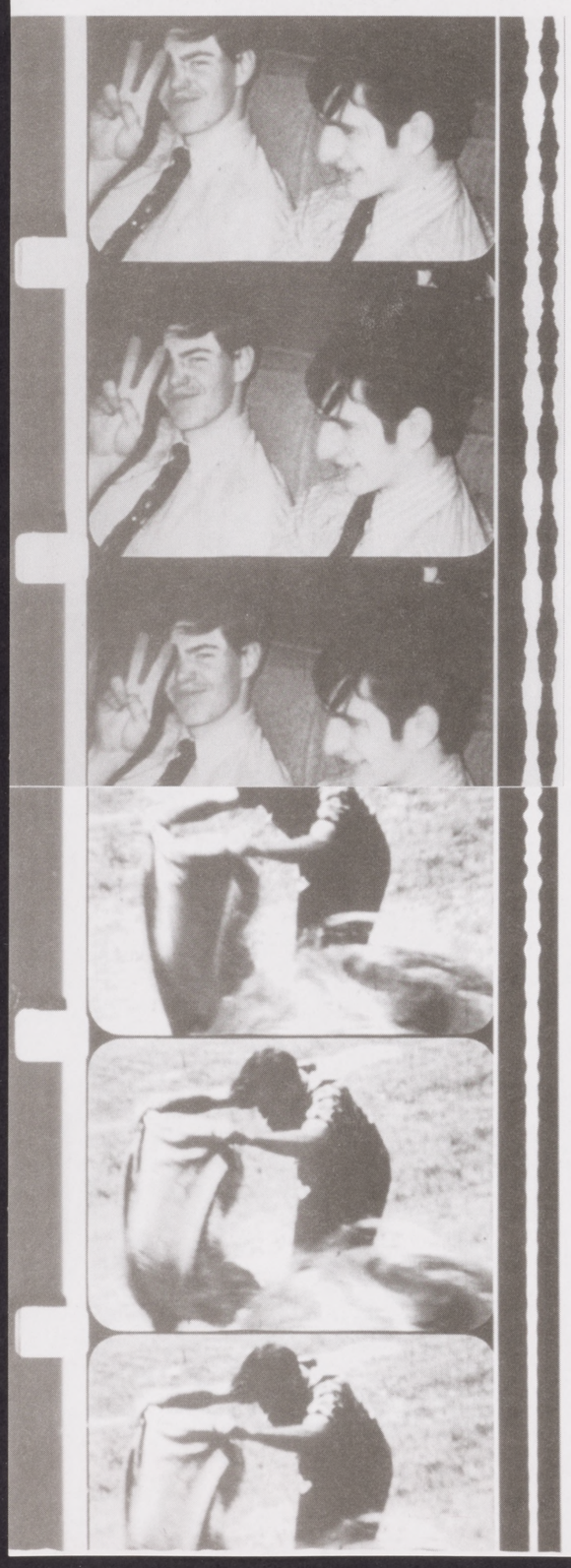

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FALL 2001

SAN FRANCISCO

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Thursday, October 4 at 7:30 pm
Yerba Buena Center for the Arts

Out Of – And In – Vietnam: Lynne Sachs' *Investigation Of A Flame* and *Which Way Is East*

Lynne Sachs In Person

In May 1968, nine Vietnam War protesters, including a nurse, an artist and three priests, walked into a draft board office, grabbed hundreds of selective service records and burned them with homemade napalm. Now in their seventies and eighties, six of the original Catonsville Nine (including Daniel and Philip Berrigan) reflect on their experiences and political activism in Lynne Sachs' new poetic documentary, *Investigation of a Flame*. *Investigation* is followed by *Which Way is East: Notebooks from Viet Nam*, a personal essay in which lyrical, probing images are illuminated by journal reflections by Sachs and her sister Dana Sachs as they traveled though Vietnam.

Sundays throughout the Cinematheque season

San Francisco Cinematheque: 40 Years In Focus

Curated and presented by Steve Anker

Our 40th Anniversary celebration continues with a four-part retrospective revisiting some of the many films which Cinematheque championed through the years.

Part One: 1961–1971: Canyon Cinema Years

Bruce Baillie, Chick Strand and others organize screenings of art films, documentaries and features in East Bay backyards and community centers as a response to the lack of public venues available for independent filmmakers. These Canyon Cinema screenings eventually move to San Francisco where they are absorbed into screenings devoted largely to work drawn from a newly formed distribution cooperative of the same name. The era is imbued with social idealism and communal energy, and the filmmaking boldly embraces purely cinematic visual expression and cultural critique.

Sunday, October 7 at 7:30pm
San Francisco Art Institute
40 Years In Focus

Alternative Living, '60s Style

San Francisco has always been home to upstarts determined to blaze their own radical approaches to living, whether in historic Gold Rush times, the Beat era, or as recently as the Sixties. This program celebrates and remembers the latter with films frequently shown at Cinematheque.

Be-In by Jerry Abrams; *Be-In* and *Tribal Home Movie #2* by Loren Sears; *Happy Birthday Lenny* by Lenny Lipton; *The Bed* by James Broughton; *In Marin County* by Peter Hutton; *Kirsa Nicholina* by Gunvor Nelson; *Standup and Be Counted* by Freude; *The Last Supper* by Mike Henderson; *S.F. Trips Festival, An Opening* by Ben Van Meter.

Thursday, October 11 at 7:30 pm
Yerba Buena Center for the Arts

Erasures And Inscriptions: Highlights of the 2001 New York Video Festival

Tonight's program features four provocative pieces from the 2001 NY Video Festival. Walid Ra'ad's *Hostage: The Bachar Tapes* explores political ramifications of narrating the 'Western Hostage Crisis' through testimony of an 'erased' Lebanese hostage; Jennifer Montgomery's *Transitional Objects* examines inscriptions of psychoanalytic theory, enacting suture on unsuspecting playthings; Laura Waddington's *Cargo* is a video diary set in liminal spaces traversed by a Middle East container ship; and Matt McCormick's *The Subconscious Art of Graffiti Removal* looks at Portland's new urban aesthetics, where erasure actually becomes a form of inscription. (Irina Leimbacher)

Friday and Saturday, October 12–13 at 7:30 pm
San Francisco Art Institute

Kinetica: Abstraction in the Moving Image

Kinetica is a touring film festival produced by Los Angeles' iotaCenter, an organization dedicated to preserving, promoting and exhibiting the art of abstraction in the moving image. Cinematheque is proud to host this year's festival, which features work of widely influential Bay Area filmmakers Hy Hirsch and Jordan Belson.

Friday, October 12 at 7:30
Kinetica: Abstraction in the Moving Image

Hy Hirsch & the Fifties: Jazz and Abstraction in Beat Era Film

Larry Cuba and Cindy Keefer in person

Early (analog) computer-generated abstractions of Hy Hirsch will be seen in a context of related jazz-influenced films from the Beat Era. Hirsch's *Chasse des Touches*, *Autumn Spectrum*, *Scratch Pad*, *Dèfense d'Afficher* and *La Couleur de la Forme* will screen alongside works by Jordan Belson, Mary Ellen Bute, Harry Smith, Patricia Marx, Robert Breer, Shirley Clarke, John Whitney, Sr. and James Whitney.

Saturday, October 13 at 7:30 pm
Kinetica: Abstraction in the Moving Image

Bardo and the Contemporary Program

Larry Cuba and Cindy Keefer in person

Since 1961 Jordan Belson has produced over twenty films using intricate abstracted light exploring the relationship between scientific theories and spiritual perception. Tonight marks the San Francisco premiere of Belson's *Bardo*, in addition to films by Paul Glabicki, Larry Cuba, Joost Rekveld, Chris Casady, Ed Zajec, Richard Reeves, Al Jarnow, Ernie Pintoff and Mel Brooks, Mar Elepano, Bob Snyder, Ying Tan, Stephen Arthur and Sky David.

Sunday, October 14 at 7:30pm
San Francisco Art Institute
40 Years in Focus

Anger, Man Ray and Méliès: A 1966 Program by Emory Menefee

Emory Menefee in person

Emory Menefee assumed leadership of Canyon screenings from August, 1965 to July, 1967, at Intersection in North Beach. Programs became more firmly rooted in contemporary avant-garde/experimental film, and Canyon Cinema presented its first artist retrospective (of the visiting Kuchar Brothers) and premiered several significant works of the period. Tonight Emory will reproduce one of his imaginative programs from February, 1966. *Inauguration of the Pleasure Dome* and *Kustom Kar Kommandos* by Kenneth Anger; *Emak-Bakia* and *Les Mystères Du Château Du Dé* by Man Ray; *An Astronomer's Dream* (color version) by Georges Méliès, and a surprise serial.

Thursday, October 18 at 7:30 and 9 pm
(Note: This program will screen twice)
Yerba Buena Center for the Arts

William Kentridge's *Soho Eckstein Cycle*

In his extraordinary animated film series the *Soho Eckstein Cycle*, South African artist William Kentridge creates a profoundly disturbing portrait of the apartheid-infected psyches of three fictitious characters and the social realities that surround them. Kentridge's animation is created from drawings which are erased, elaborated and constantly transformed, with the melting traces of their past visible like the traces of our unconscious desires and fears. A formidable artist who also works in drawing, installation, and opera, Kentridge is the subject of a major retrospective at the New Museum (New York). (Irina Leimbacher)

Sunday, October 21 at 7:30pm
San Francisco Art Institute
40 Years in Focus

George and Mike Kuchar: Canyon's First Retrospective

George Kuchar in person

In May of 1966 Menefee produced the first Bay Area retrospective of an avant-garde artist's work, in this case actually two closely related filmmakers, George and Mike Kuchar. The four-program "Kuchar Festival" featured most of the then-completed work by the two young filmmakers from the Bronx, presented by George, who was visiting the Bay Area for the first time. Tonight we screen two long 16mm films, each of which was included in that retrospective: Mike's *The Secret of Wendell Samson* and George's *Corruption of the Damned*.

Saturday, October 27 at 7:30 pm
San Francisco Art Institute

Nathaniel Dorsky: *Love's Refrain*, *Arbor Vitae* and *Variations*

Nathaniel Dorsky in person

Nathaniel Dorsky returns with his three most recently completed films, including the second American screening of *Love's Refrain*. Even though Nathaniel's last Cinematheque show was interrupted by mechanical failure, viewers were treated to two of this great artist's latest and most mature films, which weave breath-taking images into intricate and taut suspensions of cinematic light and movement. (Steve Anker) "Perhaps the most delicately tactile in this series, *Love's Refrain* rests moment to moment on its own surface. It is a coda in twilight, a soft-spoken conclusion to a set of four cinematic songs." (Nathaniel Dorsky)

Sunday, October 28 at 7:30pm
San Francisco Art Institute
40 Years in Focus

Early Women's Films at Canyon Cinematheque

Women artists gained increasing prominence through the Sixties Canyon screenings as more and more began making their own films. Several Bay Area women filmmakers emerged during these years whose work would continue to be widely celebrated, and their films were often shown on group programs with women from other parts of the country. *Fog Pumas* by Gunvor Nelson and Dorothy Wiley; *Women and Children At Large* by Freude; *Riverbody* by Alice Anne Parker (Anne Severson); *Mosori Monika* by Chick Strand; *Third Eye Butterfly* (dual-screen projection) by Storm De Hirsch; and *Eye Music In Red Major* by Marie Menken.

Thursday, November 1 at 7:30 pm
Yerba Buena Center for the Arts

New Terrain: Recent Additions to the Canyon Cinema Catalogue

Curated and presented by Dominic Angerame and Claire Bain

Over the next weekend we will celebrate the 35th Anniversary of Canyon Cinema, which formally began in November 1966. Tonight's program "is a landscape of light, emulsion and paint through which a series of characters dance, walk and cycle. Death is an important figure and winter an important season, with its metaphoric grains of snow." Diane Kitchen's *Notch*, Robert Huot's *Snow*, Stan Brakhage's *Dance*, Dominic Angerame's *Battle Stations*, Ken Paul Rosenthal's *I My Bike*, Maïa Cybele Carpenter's *Site Visit*; Frédérique Devaux's *Entrecroisées*; Mark Street's *Sliding off the Edge of the World*; Jeff Scher's *Yours*, Kelly Reed's *Pink Film* and Chris Sullivan's *Master of Ceremonies*. (Claire Bain)

Saturday, November 3 at 8:00pm
San Francisco Art Institute
40 Years in Focus

Celebrating Canyon Cinema Filmmakers' Pot-Luck and Screening Extravaganza

Join the Canyon (35) and Cinematheque (40) staffs in celebrating the anniversary of both organizations with a pot-luck (bring something to share), a party, and multiple projections of films from Canyon's current catalogue, with many local filmmakers, famous and infamous, in attendance. Re-scheduled from July 21, this is an event not to be missed!

Sunday, November 4 at 5:00pm and 7:30pm
San Francisco Art Institute
40 Years in Focus

The Spirit of Early Canyon Screenings

5:00pm: Panel Discussion, Recalling the Early Days of Canyon Cinema

Supported with a grant from the San Francisco Film Commission.

Tonight is the first of four panels which will explore the world of Cinematheque screenings from 1961 to the present. Join Canyon's founder Bruce Baillie; early screening co-organizers Chick Strand, Emory Menefee, Edith Kramer and Loren Sears; and filmmaker, Berkeley Barb film journalist, and author Lenny Lipton, and moderator Steve Anker for a round-table discussion with audience participation recalling the spirit and circumstances surrounding early Canyon screenings.

7:30pm: Early Canyon Productions: An Evening With Bruce Baillie, Chick Strand and Friends

Bruce Baillie and Chick Strand will present an evening of early Canyon Cinema films, including Baillie's rarely shown lyrical Cinemanews documentaries (*Brookfield Memorial Recreation Center*, *Mr. Hayashi*, *The Gymnasts*, *Termination*) made on shoestring budgets but already informed by Bruce's unmistakably expressive sense of composition. They will also show early films by Chick, Will Hindle, Stan Vanderbeek, Bruce Conner and other filmmakers; a section of the serial *The Isle of Lemuria*, starring Bela Lugosi as Uncle Frank; and more.

Sunday, November 11 at 3:00 pm
Castro Theater

Straight Outta Hunters Point: A Documentary by Kevin Epps

Co-presented with theFilm Arts Festival

Kevin Epps in person

Straight Outta Hunters Point (world premiere) is a powerful documentary by first time filmmaker Kevin Epps about life in the Hunters Point district of San Francisco where he lives (and where Cinematheque now has its offices). A gritty, uncompromising film about the evolution and perseverance of a black culture in the shadow of poverty, race riots and gang-related rap wars, *Straight Outta Hunters Point* documents the trials and tribulations of a neighborhood in crisis, of a community in limbo.

Sunday, November 11 at 7:30pm
San Francisco Art Institute
40 Years in Focus

Films by Lawrence Jordan and Bruce Conner

While Lawrence Jordan and Bruce Conner – two of the Bay Area's earliest and most celebrated personal/experimental filmmakers – never primarily identified themselves with Canyon Cinematheque, each has been prominently represented in many of our screenings over these 40 years. Tonight we present a selection of Jordan and Conner's films shown at Canyon during the sixties: *Triptych In Four Parts*, *Duo Concertantes* and *Hamfat Asar* (by Jordan); *A Movie*, *Cosmic Ray*, *Breakaway*, *Report*, and *The White Rose* (by Conner)

Thursday, November 15 at 7:30 pm
Yerba Buena Center for the Arts

Post Cold War Slovenia: Politics, Sexuality, Rock & Roll and Telerobotics: New Videos by Marina Grzinic and Aina Smid

Marina Grzinic in person

Internationally renowned Slovenian artist, media theorist, art critic and curator Marina Grzinic will present a selection of videotapes that address politics, sexuality, rock and roll, and telerobotics. Using humor, original and found imagery, and the body as canvas, Grzinic and collaborator Aina Smid confront the contradictions and atrocities of post cold war Balkan life with humor, evocative images and philosophical inquiry. A researcher at the Institute of Philosophy in Ljubljana, Grzinic has written several books (including *Retroavant-Garde*) and her art has been shown at festivals and museum around the world. (Jeanne C. Finley)

Friday, Saturday, Sunday, November 16, 17, 18
San Francisco Art Institute
40 Years in Focus

A Brakhage Weekend

Stan Brakhage was the first non-local filmmaker Canyon Cinema featured prominently on its earliest calendars. In February 1966, Emory Menefee presented the first West Coast screening of the complete *Dog Star Man*. Since then, Cinematheque has presented fifty-six programs of Brakhage films, mostly Bay Area premieres. Certainly no other non-local filmmaker has had as strong an impact on the Bay Area experimental film community. In tribute to Stan's fifty years of uninterrupted filmmaking, and following his brief residency at UC Berkeley/PFA (November 13th & 14th), we present three programs of key Brakhage works premiered between 1961-71.

Friday, November 16 at 7:30pm
A Brakhage Weekend

Short Films: 1961–1971

The Machine of Eden; *Pasht*; *The Horseman, The Woman, and the Moth*; *The Peaceable Kingdom*; *Fire Of Waters*; *Thigh Line Lyre Triangular*; *The Weir Falcon Saga*; *Scenes From Under Childhood Section #3*

Saturday, November 17 at 7:3 pm
A Brakhage Weekend

Dog Star Man

"A colossal lyrical adventure-dance of image in every variation of color." (Michael McClure)

Program consists of the complete *Dog Star Man: Parts 1, 2, 3 and 4* plus *Prelude*.

Sunday, November 18, at 6:00pm
A Brakhage Weekend

The Art of Vision

Cinematheque rounds out its weekend-long look at Sixties work by Stan Brakhage with an extremely rare screening of the 4 1/2 hour meditation on the basic nature of cinema, his "expanded" version of *Dog Star Man*, *The Art of Vision*.

November 29 and 30, December 6 and 7
Yerba Buena Center for the Arts

Don't Even Think: A Scott Stark Retrospective

Scott Stark in person at all shows

Since premiering his first films at Cinematheque in 1981, San Francisco film and video artist Scott Stark has produced one of the largest and most original bodies of work of an American media artist of his generation. Always addressing the properties and idiosyncrasies of whatever medium he is working with – including 8mm and 16mm film, video, still photography, projected image installations, and multiple image performances, Stark also plays with ideas intrinsic to narrative and documentation. (Steve Anker)

Thursday, November 29 at 7:30 pm
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More Than Meets The Eye (perceptual conundrums and revised histories)

New Work: *More Than Meets The Eye: Remaking Jane Fonda*; *Angel Beach*; *SLOW*; *Suite for VCR's* and *Rescission* (1980).

Friday, November 30 at 8:00 pm
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Degrees Of Limitation (flailing at the edges of self-imposed boundaries)

The Sound of His Face; *Hotel Cartograph*; *Texturale*; *Chromesthetic Response*; *Probability*; *Splitting You Splitting Me Still*; *Corporate Accounting*; *Air*; *Acceleration*; *Generation 30*; *Imperfect Solutions*; *NOEMA*; *Degrees of Limitation*; *Archimedes' Screw*.

Sunday, December 2 at 7:30 pm
San Francisco Art Institute
40 Years in Focus

Peter Kubelka – Complete Films

Peter Kubelka visited the Bay Area for the first time in August, 1966, and presented his complete films (all except the 1977 *Pause!*) at Canyon Cinema during the same month. Peter appeared with his films again at Cinematheque in 1970, becoming an influential visitor during Canyon's first decade. Tonight we will present his complete films: *Mosaik im Vertrauen*, *Adebar*, *Schwechater*, *Arnulf Rainer*, *Unsere Afrikereise* (twice), and *Pause!*

Thursday, December 6 at 7:30pm
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Low Resolution TV (a micro-cinema mini-marathon)

Urban Archeology #1; *Language*; *Low Resolution TV*; *11/9/85/Las/Vegas/NV*; *Corners*; *Protective Coloration*; *Don't Even Think*; *Field Guide to Feeding Humans (Female)*; *Crazy*; *Field Guide to Feeding Humans (Male)*; *Episiotomy*; *Under a Blanket of Blue*; *in.side.out*; *Posers*; *Circus Animal*.

Friday, December 7 at 8:00 pm
San Francisco Art Institute
Don't Even Think: A Scott Stark Retrospective

Don't Even Think: A Multi-Media Performance (intoxicating pleasures through aggression and indulgence)

A Multi Media Performance, including *Degrees of Limitation*; *Umbrella Man*; *Home Film*; *Satrapy*; *Tender Duplicity*; *Unauthorized Access*; *[Sustain]*; *Denea Bull Run* + found films, home movies, slides, audio, and half-baked ideas.

Sunday, December 9 at 7:30pm
San Francisco Art Institute
40 Years in Focus

Narrative Masters – Dimitri Kirsanov and Satyajit Ray

Even though the primary focus of Canyon and later Cinematheque screenings has always been on experimental or avant-garde work, all forms of cinema representing great figures of world cinema have been shown since the earliest programs. Tonight we present narrative works which were shown and celebrated during the mid Sixties: two moody portraits by Dimitri Kirsanov (Menil-montant): *Autumn Mist* (1928) and *The End of Autumn* (1952); and *The Music Room* (1952) by Satyajit Ray, an ironic elegy for the dying upper-class world of India's aristocracy.

Thursday, December 13 at 7:30 pm
Yerba Buena Center for the Arts

Awake, But Dreaming: Films by Kerry Laitala

Kerry Laitala In Person

The films of Kerry Laitala evoke a glowing world in which spirits, memories and moldering artifacts swirl into feverish dreams recalling gothic conditions of poetry and decay. Seeming to hover on the borders between life and death, madness and sanity, these haunting alchemical films raise the dead from long slumbers to become luminous phantoms of flickering cinema. Just in from the Black Forest, Ms. Laitala will present *Awake, But Dreaming*; *Retrospectroscope*; *Secure the Shadow* (including its mysterious *Prelude*); *The Adventure Parade*; *The Escapades of Madame X*; and new films *Conquered*; *Hallowed*; and *Black Bile*. (Steve Polta)

Sunday, December 16 at 7:30 pm
San Francisco Art Institute
40 Years in Focus

Repetition and Change: An Open Screening

Free Admission to all participants

Loren Sears ran Canyon screenings in the late 60s and early 70s, and fondly recalls an evening of "loops running until they wore out in the projector" as one of the highlights of those years. As a tribute to this mysterious yet memorable program presented in April 1970, Cinematheque closes the year with an evening of filmic meditation. You are cordially invited to submit a single loop of 16mm (two foot minimum/indefinite maximum). All loops, sound or silent, silly or sublime, will live, alone, in the blackness for exactly five minutes. 0 to 30 fps projection rates available. Makers must be present; limit one per customer; loops will be run in the order received, beginning at 6:00pm. (Steve Polta)

Left to right:
Chris Sullivan, *Master of Ceremonies* (November 1)
Walid Ra'ad, *Hostage: The Bachar Tapes* (October 11)
George and Mike Kuchar (October 21)
William Kentridge, *Felix in Exile* (October 18)
Nathaniel Dorsky, *Love's Refrain* (October 27)